



AMUSEMENTS

One critic in this city in writing of Richard Mansfield's presentation of "Beau Brummell" at the Lansing theater Monday evening, said: "Mr. Mansfield's acting was far above the understanding of the majority of his audience." It is greatly to be regretted that so few people in the audience were on the same high plane as the critic. But we are inclined to think that this eminent dramatic authority may be mistaken in his or her estimate of the understanding of the audience, which if not large, was select, and seemed to appreciate and enjoy the admirable stage picture presented by Mr. Mansfield and his excellent company. There was nothing to indicate that the audience was bored. Mr. Mansfield is one of the most painstaking actors on the stage, and seldom if ever, has there been a more thoroughly artistic and polished presentation than that given by Mr. Mansfield and his company. There is little of what is denominated dramatic incident in the play; but the exquisite art of Mr. Mansfield invests the titular role and the play itself with the keenest interest. There is absolutely no action in the piece, but the actor makes what would be in ordinary hands a colorless picture, a vivid character portrayal. Mr. Mansfield proceeds in the character of the beau through the glittering avenues of hey-day success, down to failure and disappointment, and finally to abject misery, with calm deliberation and graceful poise, and yet he is ever forceful. In the main the play traverses historical lines, bringing in many of the incidents and anecdotes that have made the name of Brummell famous; but the closing scenes, which are the most effective, are supplied largely by the imagination of the playwright. It was very pleasant in the play to bring in the reconciliation with the king and the restoration to favor at a critical moment, but there is no historic basis for such an incident. The character of the *Prince of Wales*, and most of the other parts, were most adequately rendered.

Hopkins Trans-Oceanic company gave the best vaudeville performance at the Lansing theater Thursday evening that has been seen in Lincoln this season.

"Lady Windermere's Fan" has now passed into the hands of Gustav Frohman.....John Drew will remain at Palmer's Theatre New York, until May 5, and "The Butterflies" will be kept on until the end of the engagement.....Henry Irving reappeared last Saturday night at the London Lyceum in "Faust." He will present a new Shakespearian production in the autumn....."The Heavenly Twins" is being dramatized by Sarah Grand, its author, and George Moore, the novelist.....The entire assets of the Chicago Entertainment Company, which operated the Steele Mackaye scenitorium, were sold last Friday to Frank Hall of the Casino, for \$675.....Thos. Q. Seabrooke's new comic opera, "Tobasco" has made a hit in Boston, and is destined to have a long and prosperous run. As *Francois*, the French Irish cook, Mr. Seabrooke has achieved a greater success than he did as the *King* in the "Isle of Champagne." The company includes ninety-two people. Among the principals are Otis Harlan, Elvia Crox, Walter Allen, Catherine Linyard, Jos. F. Sheehan, Rosa Cook, Robert Bell, Edgar Smith, Mlle. Paris and Grace Vaughn. The orchestra of thirty pieces is under the direction of Mr. Paul Steindorff.....Eleonora Duse, the Italian actress, declares she will not appear again on the stage of her own country.....Because a variety performer wore a red wig and green whiskers at a benefit at the New York Park Theatre last Sunday evening, he was arrested and held for trial for a violation of the Sunday laws.....The following are the important attractions this week in New York: Vaudeville at Tony Pastor's Theatre; "Rival Candidates" at the Madison Square Theatre; vaudeville at Proctor's; "1492" at the Garden Theatre; Joseph Jefferson at the Star; John Drew at Palmer's; "Charley's Aunt" at the Standard Theatre; James C. Roach at the Fourteenth Street Theatre; Charles Dickson in "Willie" at the Bijou Theatre; "Shore Acres" at Daly's Theatre; vaudeville at Keith's Union Square Theatre; "The Girl I Left Behind Me" at

the Academy of Music; vaudeville at Herrmann's Theatre; Lillian Russell at the Casino; "Sowing the Wind" at the Empire Theatre; "Jane" at the Grand Opera House; "Utopia Limited" at the Broadway Theatre and Mrs. James A. Herne in "Margaret Fleming" at the Fifth Avenue Theatre.

Is John Philip Sousa to be the comic opera Sullivan of America? It seems that he has a fine chance in that direction, as he has on hand three contracts for this class of work, one light opera for De-



JOHN PHILIP SOUSA.
galore for the genial John Philip Sousa.

Wolf Hopper having been nearly completed during his winter stay in New York. A few years ago he produced two or three comic operas and now that his many marches have become so famous, and the superb excellence of his new band has brought him into such great prominence, the comic opera singers look to him to furnish just the sort of catchy musical brightness that the public of to-day want. His clever pen is likely to make him known ere long as the "Comic Opera King" as well as the "March King." This, in addition to his undisputed supremacy as a bandmaster, will earn musical honors

Among the mass of music published annually, scarcely one piece in a million makes what is called a "hit," and even then hardly any composer makes more than one hit in a lifetime. With John Philip Sousa, however, it seems to be different. He has of recent years composed five consecutive marches which have spread throughout music-playing America with marvelous rapidity. The sales of his "High School Cadets" and "Washington Post" marches have surpassed any ever issued in this country, as everyone must know who hears them played in parlors, ballrooms, concerts, parades, etc., all over the country, and played on hand organs, whistled by messenger boys, and hummed by everybody. Following in the lines of these famous marches, are Sousa's later ones, "The Beau Ideal," "Manhattan Beach" and "Liberty Bell." There is surely some popular vein that Sousa's genius has struck, or this unheard-of success could never attend so many of his works. The comic opera people are getting after him now, and besides numerous people who are negotiating for his services, he has three comic opera contracts on which he is already working.

Sousa's band will give one concert in this city, Friday, May 4, afternoon only, at the Lansing theatre.

If there is one theatrical event this season that will stand out in bolder relief than all others, it will be found in the engagement of the romantic actor, Alexander Salvini, at the Lansing Thursday, May 3. The make-up of the company, its generous equipment as to scenic effects and comprehensive accessories, will be in every sense, a realization of what so many prophesied it would become when the actor first made his appearance as a star, two years ago. At that time Salvini was speculating on the public taste, and making practical tests of the old romantic drama as a modern theme for entertainment, for at first he was discouraged by the claim of so many writers for the stage that these old plays of romance and chivalry had seen their day. Salvini was not convinced, but like the English statesmen who feared the minority, he "appealed to the people," and the verdict, as everyone knows, was an endorsement of the most enthusiastic kind. Salvini's remarkable success with the works of the great French dramatists, is, in a measure, a rebuke to the modern playwright who has failed to heed the fact that the great mass of theatregoers demand action on the stage rather than words. If Dumas and his contemporaries have bewildered some by the multiplicity of stirring events, plots and counterplots, adventure and intrigue, the modern writers have gone to the other extreme and have grouped their characters like a domestic caucus which propounds dry social theories to an audience that can find better and exhaustive reasoning in the literature of the day. But Salvini has also been acquiring fame in a new direction—that of stage manager and producer. The dramatic world of this country is only too ready to applaud achievements in this direction. Though it has seen in-